

AUTHOR & JOURNALIST

25 CENTS

MARCH 1938

THE NEW TRENDS IN JUVENILE WRITING

Jean Poindexter Colby

EVERY WRITER A DETECTIVE

Larston D. Farrar

Business Magazines: An Inside View

HAROLD S. LARKIN

Manuscript Market News Direct from Editors . . . Books
for Writers . . . Contests and Awards

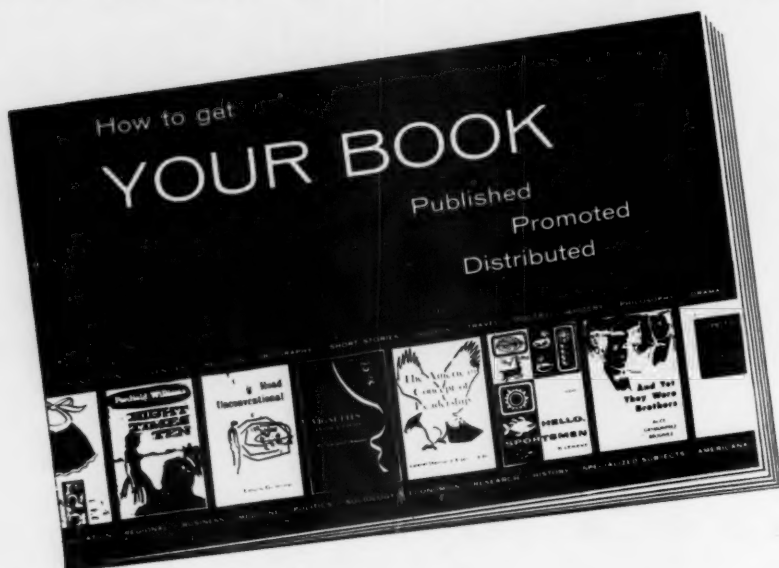
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Seth Richards,
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AUTHOR & JOURNALIST

AUTHOR & JOURNALIST

VOLUME 43

NUMBER 3

NELSON ANTRIM CRAWFORD, Editor

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MARCH, 1958

Prominent Writer Considers Palmer Training Finest

"What I learned about magazine writing from Palmer Institute has been invaluable to me ever since. Naturally I am an enthusiastic booster for the Staff and Course, which I consider the finest of its kind in existence," says Keith Monroe, widely known writer whose articles appear in *Saturday Evening Post*, *Reader's Digest*, *New Yorker*, *Good Housekeeping* and other top-pay magazines.

WANTED: New Writers Say Editors Themselves

Magazine editors report they are desperate for good short stories. For instance: *Good Housekeeping* needs a much larger backlog; *Cosmopolitan* says not enough good stories being submitted. All say manuscripts submitted by unknown writers are read hopefully.

If you are not making sales, maybe it's because you lack professional skill, and that's where we come in. You see, our instruction is unique in that it is specially designed to train you for *big-pay* success—and in *all* fields: stories, articles, TV scripts.

Earn While Learning At Home

Many Palmer beginners earn while learning, receiving welcome checks for material that may be turned out quickly when you acquire the technique. Palmer training is endorsed by other famous authors, such as Rupert Hughes, Katherine Newlin Burt and hundreds of successful graduates.

\$1400 from Outdoor Life—

"Sold an article on hunting to *Outdoor Life* for \$400—that makes \$1400 from them, plus two stories to *The Trapper*, and several to other men's magazines. The time I spent on your course was the most valuable I ever spent." Ray Beck, Knox, Pa.

Makes \$250 MacFadden Sale—

"Just sold my first confession story for \$250—what a thrill! Your course certainly tied in neatly to make my story salable." Frances E. Lang, Bellwood, Ill.

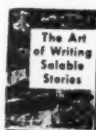
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David Raffelock's sympathetic help and guidance did not end when the course ended. For years he has continued to write me helpful letters, and many a time when my courage was lowest his letters spurred me on. Thank you, Mr. Raffelock, you've been a good pal and a grand teacher.—ESTHER L. SCHWARTZ, New York, N. Y., author of "Parents Prefer Babies," "So You Want to Write," etc.

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The critic who wrote the prize winning novel *The Devil's Handmaidens*, plus 6 textbooks, who is included in *Who's Who of American Women*, has spent 20 years helping writers. Services available in summer at her N. H. Writers' Colony; 10 mo. in Chicago and Evanston classes; all year by mail.

49 Salem Lane

Evanston, Illinois

What Readers Say

Suggestions, Not Formulas

I was talking with a young writer the other day who seemed disturbed because *A&J* and other writers' magazines publish articles by professionals that seem to contradict one another. One writer advocates one method, another something else.

I told my young friend that was to be expected. If every writer wrote in the same way, all magazines would be alike. We wouldn't have *Redbook*—and *American Heritage*. Or the *Atlantic*—and *True Confessions*.

Every experienced writer knows from experience that there are no fixed rules in writing. He has to develop his own habits of work, his own style. He applies these to his own writing interests, whatever they are. He can get plenty of suggestions from articles by writers and from conversation with them, but he can't follow them slavishly or reduce writing to a formula. His work will be no good if he tries to do this.

A good magazine like *A&J* can stimulate any writer whether he's a beginner or an old hand. It can't tell him what to do next on everything he is writing.

ERNEST T. LEFFINGWELL

Long Island City, N.Y.

Greetings from England

Since subscribing to *A&J*, my writing world has widened considerably. Particularly do I thank you for introducing me to Larston D. Farrar, whose book *How To Make \$18,000 A Year Free-lance Writing* I consider the best on the psychology of practical writing I have ever read.

Naturally, I receive my *A&J* later than most of your subscribers, the December issue arriving on Christmas morning. It made a welcome addition to the festivities.

I wish all writers belated greetings for 1958 and add that I have a considerable range of British magazines I would like to exchange for American publications with any readers interested.

A. E. COX

6 Landseer Close

Sholing

Southampton, Hants.

England

French and German Magazines

I have a number of recent French and German periodicals which I will give to anyone supplying the postage. Specify language.

R. W. CORRIGAN

RFD 4

Smethport, Pa.

Praise for Religious Editors

I was glad to see in a recent *Author & Journalist* something to the effect that editors of religious magazines are especially kind and helpful to writers. I can second that from my own experience.

While I don't by any means sell everything I write, it is rare for me to get a plain rejection slip from a religious magazine. Dozens of times I have had letters explaining how an article or a story can be revised to fit the magazine—or some other magazine. Usually after revision I have sold the MS.

AUTHOR & JOURNALIST

I've submitted—and sold—to Roman Catholic, Jewish, Protestant, Mormon, Episcopal publications. The editors of all are equally cooperative. A Catholic editor will suggest an Episcopal market, a Jewish editor a Methodist market, for a piece he himself can't use. I suppose it comes naturally to them as religious men to try to help everybody they can. They are fine editors and fine folks.

A. S. VUTROW

Chicago, Ill.

Money Back Plus

I was a big boob for not subscribing to *Author & Journalist* a long time ago. In "From the Editors' Desks to You" in November is a lead that's right smack up my alley, and how!

Since I sent you money for two years' subscription I have more, much more, than got my money back already. I know through my own neglect that anyone who attempts to write for money should have *Author & Journalist* right at the kick-off.

LEWIS A. LINCOLN

Denver, Colo.

Wanted: Bloody Marys

I would greatly appreciate it if you would inform your readers that an anthology of international humor is presently being assembled and that we wish to include many of the currently popular "Bloody Marys" or "Hilarious Horrors," e.g.:

"Can Jimmy come over to our popcorn party?"

"No, he has St. Vitus Dance."

"We know that; we want him to pop the popcorn."

No monetary payment will be made to contributors, but each will be acknowledged in the appendix of the book. Writers who can furnish us with five or more originals which are accepted, will be sent free copies of the anthology upon publication. In the event similar submissions are received, those bearing the earliest postmarks will have preference.

All manuscripts should be directed to: The Editors, Anapse, Inc., P. O. Box 487, Chattahoochee, Fla.

CHARLES RANGER
European Editor

Madrid, Spain

The Most Helpful

Will you please send me *Author & Journalist* for two years?

Having studied the various writers' magazines and buying yours whenever I was fortunate enough to find a copy left at the newsstand, I am looking forward to receiving your publication regularly. It is the most complete and helpful of all in its field.

JEAN C. MERGARD

Bethesda, Md.

Intelligible Stencils

You should be commended for your clear, simple method of indicating expiration date, as 9/59, right on the magazine.

It is a relief not to have to guess at the Chinese hieroglyphics so many magazines use.

MARGARET R. DODGE

Pasadena, Calif.

MARCH, 1958

MEDIA?

To lovers of the arts, media is the method used by the creative person to express beauty and life—to arouse the senses of the viewer or reader or listener.

Now, for the first time, a monthly magazine, **MEDIArts**, will present complete summaries of the activities in all facets of fine and applied arts along with rib tickling satire, New Yorkerish fiction with an art flavor and many other features. The first issue includes:

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The hilarious adventures of a neophyte artist in a Madison Avenue advertising Agency.

Six month subscription to **MEDIArts** is only \$3.00 and, if your order is received by March 10th, you get the first issue **ABSOLUTELY FREE** and it's a real collector's item! Send in your order today.

Please enter my subscription for six of the monthly issues of MEDIArts with the understanding that issue No. 1 is free if my order is mailed by March 10th.

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AUTHORS

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A PRACTICAL MANUAL OF SCREEN PLAYWRITING, by Lewis Herman. The World Publishing Company. 308 pages. \$4.

Long experienced as a playwright and director for the screen in both Hollywood and New York, the author covers authoritatively and practically the field of writing for motion pictures and filmed television. His treatment of story ideas, dramatic values, and dialogue is particularly effective.

The beginner can get from this book a clear concept of the specific problems peculiar to visual presentation of dramatic material while there are also numerous suggestions the professional will find useful.

WRITING AND SELLING GREETING CARD VERSE, by June Barr. The Writer, Inc. 124 pages. \$2.

A new, revised edition of the standard manual on writing for the greeting card market. Miss Barr for years has been a top writer in this field, and her informal, interesting book answers practically every question likely to arise. "Where to Get Ideas" is a chapter of outstanding usefulness.

The author illustrates her running discussion with many examples of her own work sold to greeting card firms. She also shows concretely how revision can give a mediocre verse real appeal.

THE POETRY OF STEPHEN CRANE, by Daniel G. Hoffman. Columbia University Press. 320 pages. \$5.

Most readers know Crane only as author of the novels *The Red Badge of Courage* and *Maggie, A Girl of the Streets*. A writer of high achievement and still greater promise, he died in 1900 at the age of 28.

Students of literature have long recognized Crane's poetry as a precursor of the modern poetic movement. In a detailed analysis Mr. Hoffman goes into the background and emotional makeup which determined Crane's literary work and which are revealed most fully in his poems. The book is a fine study of the making of a writer.

NATIONAL CATHOLIC ALMANAC 1958. St. Anthony's Guild. 704 pages. \$2.50 clothbound, \$2 paperbound.

A compendium of information about the Roman Catholic Church, from a glossary of ecclesiastical terms to detailed educational statistics.

Any writer on religious subjects will find this carefully organized and authoritative book useful in his daily work. Of special professional interest is "The Catholic Writers' Market," a list of approximately 100 magazines that buy freelance material.

Final statistics for 1957 show 13,142 books published in the United States—a new record.

AUTHOR & JOURNALIST

Contests and Awards

The Wallace Stevens Awards, under the auspices of Florida Southern College, are now open.

A prize of \$1,000 is offered for the best unpublished poem or group of poems not exceeding 350 lines. Competition is limited to United States and Canadian "authors who have either had a volume of verse published by a known publishing house or at least three poems published in recognized magazines."

Manuscripts must be typed, signed, and accompanied by stamped, self-addressed envelope. Address: Wallace Stevens Awards, c/o Florida Southern College, Lakeland, Fla.

Closing date, April 1.

A prize of \$250 is offered also for the best poem submitted by a student of Florida Southern College.

The awards are in honor of the late distinguished poet Wallace Stevens.

— A&J —

Prizes of a value of more than \$5,000 are offered in the twelfth annual Writing Contest for Hospitalized Veterans. The awards cover a large number of writing fields. They are open only to patients in U. S. Veterans Hospitals.

Details are available from recreation or library personnel in hospitals or from the volunteer organization sponsoring the contest, the Hospitalized Veterans Writing Project, 1020 Lake Shore Drive, Chicago, Ill.

Closing date, April 1.

Springfield Versewriters' Guild offers \$20 for the best serious poem, \$5 for the best light verse entry in its 1958 contest. There are also regional prizes for residents of central Illinois.

Poems must be 20 lines or under, rhymed, and unpublished. A poet may submit one entry in each class. Entries must be unsigned but accompanied by a sealed envelope containing the name and address of the author. Poems will be returned if accompanied by stamped, self-addressed envelope.

Closing date, March 31. Address Springfield Verse Writers' Guild, c/o B. M. McCaleb, Contest Editor, 1900 N. 20th St., Springfield, Ill.

— A&J —

The Ted V. Rodgers Awards amounting to \$9,000 will be made again this year to professional writers for the best published articles and editorials in newspapers or magazines on highway improvement and use. Individual prizes in each of three classes are \$1,500, \$700, and \$300.

Tear sheets of material submitted must be postmarked not later than June 30. Full information is obtainable from the ATA Foundation, Inc., 1424 16th St. N.W., Washington 6, D. C.

— A&J —

The Eugene F. Saxton Memorial Trust points out that although its funds are obtained from Harper & Brothers, winners of its writing fellowships may place resulting books with any publishers they please.

Information about the fellowships is obtainable from the trust at 49 E. 33rd St., New York 16.

WINS \$8,000 WRITING AWARD... SIX PRIZES...THREE JOB OFFERS!

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FOR N.Y.S. STUDENTS ONLY

*A Great Book On Writing
That Took 25 Years to Produce*

This book was written by the internationally known literary agent who directs the work in NYS. Practically every business day for the past 25 years this man has talked to editors

and publishers, counselled professionals, and helped beginners. In 25 years he has answered over 100,000 questions put to him by writers.

You couldn't buy that experience. How many people do you know who have experience even remotely approaching his? And yet, as an NYS student, and only as an NYS student, can you obtain the distillation of this 25 years of vastly varied experience in a brilliant new book running to over 150,000 words, and covering anything you'll ever need to know for your own writing career. 25 years as an active agent, publisher, editor, writer and teacher! And all this experience, in one generous oversized book—yours Free as an NYS student.

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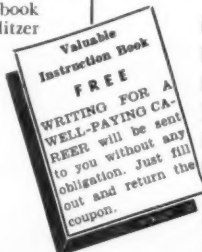
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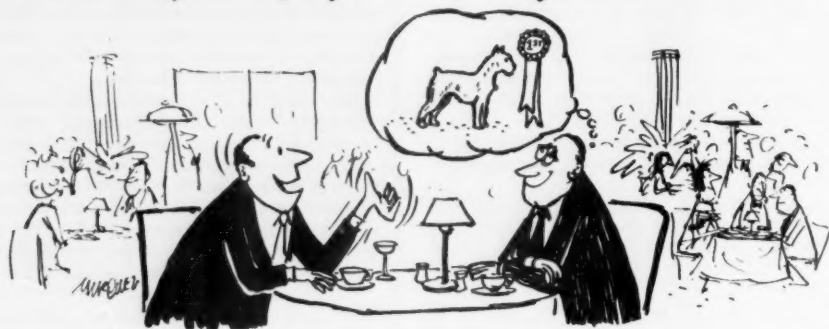
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Startling story of a Schnauzer salesman...



There's a story going the rounds about a general salesman, one of those fellows who will sell anything from a biscuit to a battleship, who was in a restaurant and overheard a man comment that he'd pay \$300 for a really first-class German schnauzer. Quickly, the salesman rushed over to the man, told him he just happened to have the best German schnauzer available in this country, and talked rapidly and convincingly until the man agreed to meet him the next morning and exchange three \$100 bills for the salesman's schnauzer.

Then the salesman hurried to a phone and called a friend. "Joe," he said, "I've just closed a fine deal, but there's one little detail left. I want you to check something in your encyclopedia. What is a German schnauzer, anyway?"

Here at SMLA, we admire that salesman's aggressiveness, but admit frankly that in our own specialty, the sale of literary properties, we don't actually go to the extent of listening in on restaurant conversations to maintain our awareness of minute-to-minute market needs and changes. We do, however, accomplish this by methods which are perhaps even more thorough.

Most important is the fact that, in the course of placing over 6,000 manuscripts of all types for clients yearly, SMLA keeps in constant personal and telephone touch with editors every minute of every working day—and supplements this with constant checking at all established and new markets, keeping abreast constantly of rush needs, changes in policy, sudden overstocks, and the like. And in this way, through this never-ending program of keeping immediately current, SMLA achieves one of its most important values to clients: by making sure every script goes to the exact market where that type of script is being sought and bought.

It's a job, pure and simple, that the unagented writer just can't do properly for himself, which is why unagented scripts so often turn up at markets which, for overstock or other reasons, can't possibly buy them regardless of quality. As one example among hundreds, when the *American Magazine* decided to suspend, and thus was no longer a market, it still continued to receive hundreds of scripts weekly—scripts it couldn't possibly buy. Even after the magazine had announced its suspension repeatedly, it still continued to receive huge piles of submissions from writers who just hadn't heard the news; it will probably, judging from similar instances in the past, continue to receive submissions for another year or so.

At SMLA, you'll receive prompt, expert technique assistance in the job of making sure your scripts are right—and prompt, expert assistance in the job of getting your scripts to the right markets, and sold.

SERVICE: If your material is salable, we'll sell it to the best possible markets at best possible rates, and cover sale of additional rights throughout the world. If your material is unsalable as it stands but can be repaired, we'll give you detail-by-detail advice on how to repair it, so that you may, without additional charge, return it to us for sale. And if your material is completely unsalable, we'll tell you why, and give you specific advice on how to avoid those errors in future material. We report within two weeks.

TERMS: PROFESSIONALS: If you are selling fiction or articles regularly to national magazines, or have sold a book to a major publisher within the past year, we'll be happy to discuss handling your output on straight commission basis of 10% on all American sales, 15% on Canadian sales, and 20% on British and other foreign sales.

NEWCOMERS: As recompense for working with beginners or newer writers until you begin to earn your keep through sales, our fee, which should accompany material, is five dollars per script for scripts up to 5,000 words, one dollar per thousand words for additional thousands and final fraction (for example, seven dollars for a script of 6,895 words). \$25 for books of all lengths up to 150,000 words, \$50 for books over 150,000 words; \$5 for 15-minute television or radio scripts, \$10 for half-hour scripts, \$15 for one-hour scripts; information on stage, syndicate, and other types of material on request. We drop all fees after we make several sales for new clients. A stamped, self-addressed envelope, please, with all manuscripts.

Scott Meredith Literary Agency, Inc., 580 Fifth Avenue, N.Y. 36

WHAT TARGETS for Juvenile Writers?

By JEAN POINDEXTER COLBY

I TAUGHT the juvenile writing section at the Indiana Writers' Conference last summer. It was fun for a good many reasons, one of them being that I learned more than I taught. I learned that Indiana can be hot in the summer just as New England can be hot but it is the difference between the heat of an electric furnace and of a wood-burning stove.

Indiana reduced me physically but it also cut me down mentally to size. After operating as a publisher of juvenile books for about ten years I was suddenly the only one of my kind among some of the master minds of the adult publishing field. I had to justify my existence and I had to teach students who were not only taking my course but were taking courses in novel writing, non-fiction writing, and so on.

It was no time to hide behind the charms of Mother Goose, A. A. Milne, or Robert Louis Stevenson. You could tell your classes that these authors were good and go and do likewise but who could follow that hollow advice? I had been lecturing on children's literature and had been whipping manuscripts into shape for publication for years but here was a different situation that had to be met. These pupils of mine were beginning

writers that wanted to *sell*. And that is quite an order.

I have always thought that there was no great gap between writing for juveniles and writing for adults. Children are intelligent and eager, which is often more than can be said for the general adult audience. Good writing is good writing whether it be for 10-year-olds or 40-year-olds. The English language can woo any age when cannily used. But how to impress my pupils with that fact and how to push those who really could write into the selling category?

I decided first of all to consult with the other members of the faculty of this writers' conference. It will be no news to you to learn that they were up against the same problem. They too had students who had some control over their writing. They had manuscripts which had charm, ability, originality and so on—they showed promise, in other words—but the authors wanted more than praise. They wanted to know how to *sell*.

We faculty members had several discussions on this subject. We talked over individual manuscripts and individuals themselves. We knew "the game" in our different fields as much as any one could by way of practical experience. You would think we could have found some solution to this problem which confronted us all and which, actually, we were there to solve. We had been paid to do so.

I wish I could say that we had found a formula that was sure-fire. An A-4 writer + a B-9 plot = a sale to the *Saturday Evening Post* or to Doubleday & Company or to *Seventeen*. We didn't. We ourselves knew that while we had made names of sorts in our particular field, the ground under us was not absolutely secure. Rejections still occurred even in the top echelons. In other words, we didn't know all the answers.

But we all did agree on one. And this seems strangely dreamy and optimistic for a group of hard-boiled "pros." It was that given a real abil-

Jean Poindexter Colby is a prominent figure in the juvenile literary field. She is the author of successful children's books, the latest being Jim the Cat and Jenney, and of an authoritative work on juvenile writing and publishing, The Children's Book Field. Formerly juvenile editor of several publishing firms, she now is in that capacity with Hastings House. She is in demand as a lecturer before universities, library conferences, and literary groups.

Mrs. Colby is a graduate of Wellesley College and continues to live in Massachusetts.

ity to write, plus a certain determination not to take "no" for an answer, an author would sell.

We all believed that real writers could not stop writing and that our place in the Indiana scheme of things was to shorten the process between creation and selling as much as possible.

I DON'T know what the teachers of novel writing or biography or TV scripts did about this but I hurried back to my room and decided to get practical, but quick. At first I was going to spend some time separating the sheep from the goats—in other words, draw a line between those with definite writing ability and those who were there because it was a nice way to spend two weeks in the summer or who had cherished the notion that writing for children was easy and anyone could do it. After all, I realized, I might be wrong in my estimation of a person's writing I.Q. after having seen him such a short time. Also I knew that there are writing assignments in the juvenile field as in the adult field that don't call for too magical a touch.

Perhaps the easiest approach was to outline the juvenile market and its possibilities and to show them first of all what had been overdone.

To begin with there are various clichés in the juvenile publishing business. For instance, I can tell when 20 unsolicited (meaning they come in "cold" from unknown writers) manuscripts fall on my desk what half of them are going to be about! That seems strange but almost any editor could do the same thing and has found that virginal literary efforts in this particular literary genre follow this pattern:

1. They will be about fairies, or elves or Santa Claus or some other cute little folk that come to see Bobby or Betsy or take them on trips or whatever. All of which is all right if the result is a good solid story, but usually it isn't. Just having a fantastic situation isn't enough; the story still has to have those old-fashioned elements we all read about once—namely, unity, coherence and emphasis.

2. They will be about animals that are different from their usual kind. It may be an elephant without a trunk, or a leopard without spots, or a bird who doesn't want to fly, or some such contrary characteristic. And especially they will be about animals who have human emotions, can talk English, and so on. These stories can be rather deadly simply because usually they are poorly written and we meet them so often. Of course, the author doesn't know this although if he spent some hours in a bookstore or the children's room of a library he would see that this particular approach has been done to death.

3. They will be about mechanical objects like trucks, trains, cars, or airplanes that again have human characteristics. They sulk, fall in love, become jealous, brave, and so on just as we do. Actually, they are following a great tradition—that set by Hardie Gramatky in *Little Toot* (a tugboat) and *Hercules* (a fire engine). Other immortal stories along that line are Virginia Lee Burton's *Mike Mulligan and the Steam Shovel* and Marie Hall Ets' *Little Old Automobile*. But these were written 15 years ago and since then publishers' mailbags have been filled with cheap imitations—and a great many have been put into print.

The truth is that trends in juvenile writing change just as do those in adult books or adult clothes. We are now leaving this humanized animal and humanized mechanical story formula behind. Why, you will argue, when children still like them? The reason is simple and final—they don't sell.

4. They will be about a trip you had to a foreign country in which you have Bobby and Betty, a typical American boy and girl, touring around as you did, having a wonderful time and learning so much that is educational and beneficial. In answer to why this particular kind of story is not salable, I have only to recall to you the evenings you have spent in a friend's home watching his colored slides or movies of his last trip. They are beautiful, briefly interesting, but soon very boring. You yourself are somehow not there. The viewing is all too personal and you soon tire of it.

Please note the difference between this presentation which is commendable in purpose but not salable with the foreign stories or non-fiction which I will recommend later as salable.

So much for what not to write. And may I say here that there are exceptions to all the categories I have mentioned? If you are a real storyteller, if you have the gift of inspiration, you may be so original in approach and so apt at phrasing and plotting that you can write about *anything* and sell. Unfortunately, such people are rare, and even if you can number yourself among them, why not pick material which is more in demand and hence more sure of an immediate sale because there is a ready market for it?

Let me get on to the kind of thing that juvenile publishers are looking for and buying now.

As in the adult market, there is a strong demand for straight non-fiction. And I mean *straight* non-fiction . . . no fiction element at all.

This non-fiction can take almost any form. Let me list a few forms:

Biography. This is wanted in all age groups from the picture book type with a short text and many illustrations, to the middle age group where your text can run from 100 to 200 typewritten pages, to the junior high and high school group where you must present quite a thorough and detailed portrait of your man or woman.

OF course, your chances of selling a life of Lincoln or Franklin or Alcott are smaller, unless you have a unique slant or new material, than if you picked a less "done" figure. At the same time your man cannot be too obscure or people will ask, "Why should we read about him?" Still, in spite of the deluge of biography there are still many famous men and women, especially among the more modern celebrities, who have not been overworked.

Science and Nature. This subject has really come into its own in the children's field. It seems as if every aspect of electronics or mechanics or zoology or botany or chemistry has been put between covers. And yet, of course, it hasn't. The field is infinite and there are many age groups to work with. BUT, and this is a big *but*, you must go to your nearest public library and consult the cross index so that you will not duplicate what has been done. I am sure that every publisher has received good manu- [Continued on Page 20]

Whether you write articles or fiction, you need

The Detective's Eye for Facts

By LARSTON D. FARRAR

AS a writer, or wouldbe writer, you are a lot like a detective, whether or not you realize it. Joe Friday, of *Dragnet* fame, constantly is saying that all he wants to do is to get the facts, ma'am, and, in a sense, that is all you want to do, when you are faced with the problem of composing a fact article. Getting facts also is a big help in writing a fiction story in order to create the illusion of reality that makes—and keeps—the reader interested.

There are many standards by which an editor judges your contributions. One is for *interest*. If a piece isn't interesting per se, it is not apt to sell, or, if it sells, to get you the top dollar. Another standard is the facts which it carries. A lot of stories could be interesting, but they lack the exact facts to make them so. Facts play as great a part in keeping the reader interested as the use of strong moving verbs, and adherence to other literary rules.

Let me illustrate. Not too long ago, a lady handed me an article about a trip she made to Cuba on a shoestring. It was a fairly interesting account of her experiences, but she had tried in vain to sell it to various travel magazines. I spotted some of its more obvious faults at once.

For example, although she made the trip from Washington to Havana and return, for an incredibly small sum, \$252.22, and stayed overnight in Havana, she had never mentioned the exact sum, or broken it down so that a reader might find out how she managed such a trip so economically. That is one of the first things many readers of travel magazines might want to know—just how to get by, cheaply, and at the same time have as good a time as someone who might have much more money to spend. I told her that she should figure out, to the penny, what she spent, getting to the boat, on the boat (and for what) and in Cuba, and other details, so that a reader who might be pinched for funds would have a first-person account of how to husband his or her money.

Also, in describing the boat this traveler-writer did not even give its name. She did not tell even how many other people were aboard. She men-

tioned that there was dancing on board, but she didn't comment on what was served—in the way of food and drink—or how she was treated, or how she *felt*, while making this economical trip. These are *facts* that other people would want to know. I told her that a travel article, in essence, was a fact article, and that if she would just write down, one by one, every fact about her trip, including her feelings as the various things happened to her, she would have a much stronger story, and one that likely would sell.

"How can I get all those facts?" she asked, bewildered.

"The time to get facts—and to record feelings—is the time you are encountering them," I pointed out. "The captain of the boat gladly would have told you how many people were aboard the ship. You also know how you liked the food."

"The trick on a travel article is to keep a daily diary, and jot down all the facts, and feelings, that you feel may escape you. Then, when you sit down to write, you will have the facts at your fingertips."

"Otherwise, the thing to do is to reconstruct the trip in your mind's eye. Start off with the day you left, and write down, as accurately as you can, everything you saw, and everything you thought as you saw it. If you did this, chronologically, you would be surprised at how many new episodes and interesting points would come to you."

People who read magazines are reading them because they have been enticed to read them, through the intrinsic interest in the subject covered by the magazine, or the title of the article, the pictures, or whatever. But, they *maintain* an interest in an article, or anything else, because they find it satisfying, and a satisfying article is one that is crammed full of *facts*, interestingly presented.

Let's say—as happened to me—that you read in a book that the Washington Monument was started in 1848, as, if memory serves me, it was. This means that in 1958 the Washington Monument will observe its 110th anniversary. Then, let's say, you wrote an editor, telling him you would like to do a piece on the fabulous Washington Monument, whose elevators have carried more than 30,000,000 sightseers to the top, to view the impressive vistas of your nation's capital. He writes that he is interested. At that point, for a while, you cease being just another hungry writer, and become a detective, looking for facts. You realize that there have been many articles written about the Washington Monument, and yet that the last word never will be said about it. *Your article must stand out!* It has to be interesting and fact-packed, otherwise it will be rejected. I faced this problem.

First, I found out the federal agency which has technical charge of maintaining the monument. Here, I received a mass of literature about it, including its history.

For a number of years Larston D. Farrar has been a professional writer in Washington, D. C., where he has opportunity to practice the research that makes his articles noteworthy. His first novel, *The Sins of Sandra Shaw*, has just appeared—a paperback giving promise of big sales. It shows likewise the results of research and personal study of the Washington scene. His other books are *Washington Lowdown* and *How to Make \$18,000 a Year Free Lance Writing*.

Next, I went to the Library of Congress and looked up other articles that had been written about the monument. Again and again, I jotted down facts. Then, I would run across later material that didn't jibe with the other facts. So I would call the agency's information man, and ask him to reconcile the two versions.

I went to the monument itself and talked to the chief guide. He showed me how they kept track of the number of persons who entered the monument each day. The latest figure—let's say—was 30,000,000. But people are now going in at the rate of 4,000,000 a year, and it will be three months before this article is to be published. So I can safely say—in the article to be published three months hence—that 31,000,000 have gone to the top.

I learn from this guide that the estimate is that one out of every hundred persons who enter walked either up the stairway or down it. I get from him the number of stairs in the place, and the number of landings. I also seek for episodes—little happenings that will make the story interesting and readable. How many people committed suicide before the iron bars were installed at the top? Do people throw things out of the window? I find that a boy threw a fountain pen out of the monument several years ago and that it landed with the speed of a bullet next to a girl seated on a bench below. I would have killed her if it had hit her squarely on the head. I ask him about notables—movie stars, diplomats, or politicians—who visit the monument. In other words, I strive to get *all* the possible facts, for happening on one fact may give me a bang-up opening that will startle my reader, amuse him, or otherwise *grab* his interest. Also, I want to keep feeding him *facts* all during the article.

The fact-gathering is called "research." Actually, as noted, it is more like the fact-gathering of a detective, who learns of a crime, and begins to get facts. He gets the fingerprints, if any; he gets the MO (*modus operandi*, or method of operation); he gets stories from various witnesses, or those who saw pertinent developments. The more facts he gets, the closer he is to solving the crime. He *knows*, if he gathers enough facts, *who* *done* it.

LIKEWISE, you, as a writer, will know when you have enough facts to write a jim-dandy article. It is impossible for you or anyone else to learn everything about any subject. But there will come a time, during your fact-seeking, when you will realize that you have enough facts—interesting episodes and statistical facts—to sit down and write 20,000 words. But the article is only 2,000 words. Therefore, when you sit down and write it, you will find yourself writing 10,000 words, and that they will come easy. The trick then is to rearrange these 10,000 words, and to cut them, so as to have an article of 2,000 words that is brimful of facts. Your mind will help you edit out the less interesting episodes, and the less pertinent facts. As you hammer out the article, you will realize that this is a good, valid, fact-packed piece that ought to sell.

Incidentally, I wrote such an article in 1948, and it was purchased by *Family Circle* for \$250 the day after the editor received it. I called it "Exclamation Point of Freedom!" The subtitle was

"Washington Monument Celebrates 100th Year of its Dedication."

It is easy to find examples to show how *facts*, as such, make an article, or a fiction story, come to life, so that the reader, instead of having a dim picture of what is going on in the story, can see the characters and events clearly etched on the printed page.

If you write, in a fiction story, that a man took "six drinks," and then buried his head in his arms on a table, the reader wonders whether he drank six beers, six glasses of White Horse straight, or six bottles of sauterne. "Six drinks" of beer don't seem enough to make a real he-man drunk enough to pass out. But if it is "six slugs of raw Scotch," the reader understands and he sees the picture more clearly. If the character, let's say, is drinking "white lightning" it helps the reader to understand that the action is taking place in a part of the country where illegal corn liquor is popular. If he is drinking red wine, just out of the barrels, the story might more easily be laid in another area. A fact is graphic, in and of itself, and the more facts you pack into your material, the more authoritative it appears to the reader. That is because, with enough facts, in the right places, the article or fiction story really is authoritative.

It is necessary, today, for a writer who wants to *increase* his income—whether from \$100 to \$1,000 a year, or from \$10,000 to \$20,000 a year—to perfect techniques by which he can get more facts about more things, and have them available at the time he needs them. And if the facts are not available, he should know how to get facts—fast—when he does need them.

The first thing to do, in starting your career as a writer, is to start a filing system. When you run across facts that amuse, interest, or startle you, file these away. That habit of *clipping*—from newspapers or magazines—is a very good habit for a writer. If the other members of the family object, then subscribe to two copies of the publication.

Another good habit is that of *jotting*. Little, amusing things, or sad and terrible things, are always happening to people in this society. As a writer who moves around and thinks and feels his experiences, you ought to get into the habit of jotting down the various facts, or factors, that impinge upon your life. You will find, sooner or later, that these notes you make, and file away, will give you article ideas galore.

The next thing to do, as a fact writer, is really to get out and *investigate* for yourself the facets and factors of life that you think are worth writing about. You will not only enlarge your horizon, but you will come across some developments that will spur you into greater work on this or that literary project.

A writer can get his information in many ways. He can get it from reading omnivorously—which he must do if he is to be the best possible writer and make the most possible money as a writer. He can get it by listening to the radio and seeing and hearing television. He can get it by examining his own actions and the factors that impinge upon his life. He can get it by interviewing someone else.

The interview is the method I have found most profitable for me. We live in a society of specialists. There is a specialist on measles. There is a specialist on atomic reactors. There is a specialist

on gas mains. There is a specialist on lawn tennis, horseshoes, bowling, or whatever you can possibly imagine in the fields about which you will write. Once you have decided upon a subject, and have done a little research, you will realize that you must talk to someone who truly has specialized in this subject, if you are going to get all the facts you will need to do a good job.

Let's say you want to do a piece on a rice farm. The particular person to interview is the man who runs the farm about which you are going to write. Get his history, his experiences, his production records, his ways of making a profit, his auxiliary activities, etc.

But let's say it's about a disease—Asian flu. You want to contact the specialist in the U. S. Public Health Service who may have flown to the Far East to make a special study of this disease in its native habitat. If he is too far away for you to see him personally, talk to him by telephone if you think it is economical. If not, pose your questions in a letter and mail it to him. Public servants will go far into the second mile with writers, I have found, in helping them to get good, valid information.

Finding the expert, whoever he may be, in whatever field, serves many purposes. It helps the writer to get the facts he wants, with assurance they are valid. Also, he can quote the expert, lending an authenticity and authority to the article that otherwise would not be possible.

If you think of an article idea on which you want to work, think first of the federal agency which may help you to get the facts. If it is a farm piece, or you must use statistics relating to

farmers, get in touch with the information service of the U. S. Department of Agriculture. If it has to do with some phase of public lands, or reclamation, then the Department of the Interior will help you. And so forth.

But over and beyond the federal agencies, there are many private agencies which exist to spread information. For every phase of human activity in the business field, there is a trade association, or a guild, or a labor union. All of these maintain research directors and public relations men, who will help you to get the facts—and to get them fast and right.

In your filing system, keep lists of trade associations or agencies which can help you to get the facts, when you want them, about the various phases of human activity about which you write.

With all of these, there is no reason why you—or anyone who truly wants to be a writer—cannot get enough good, valid, up-to-date facts to build any kind of an article you want to build. From your jottings, you have your own experience on which to draw. From your clippings, you have a set of facts which mostly are authentic, and, if not, can be checked to be made authentic. And from the agencies, public and private, which exist to spread information, you can get almost any miscellaneous fact you may want, relating to every phase of human endeavor.

This is how to get the facts, ma'am. Go after them. Thinking, of course, as you proceed. For facts, alone, are not enough to make an article interesting. But facts, mixed with brain power, can make an interesting article about any subject under the sun—or, for that matter, astronomy itself.

Business Publications: An Inside View

By HAROLD S. LARKIN

Harold S. Larkin is editor of Apparel Register Publications, comprising 20 regional editions for the retail apparel trade. All carry the name Apparel Register preceded by the regional indication; as, New England Apparel Register, West Coast Apparel Register. The New England edition is published 17 times a year, the others quarterly. All are edited from 99 Chauncy St., Boston 11, Mass.

In addition to stating the needs of his own publications, Mr. Larkin discusses business writing in general for Author & Journalist readers. His remarks will be valuable to any writer interested in contributing to the business press.

DURING the year 1958, we will purchase about 300 articles at \$20-\$40 each for our regional apparel publications which cover the activities of the retail apparel field, principally in women's and children's apparel.

Obviously, this range of payment will not excite the broad field of writers, the exceptions being the novices and the experienced local news reporters who wish to augment their income.

The fact is that we are a good deal for the fast professional and for the amateur who wishes to build a foundation for more important fact writing. Our publications, and hundreds like ours, allow a seasoned hand to make an interview in the morning, write it in the afternoon and make a fast \$30 or \$35.

I state these facts because there is always so much conversation about rates of pay for writers. Editors pay too little, we are told. Our attitude is that a straight reporting chore can be paid on a "time basis" just as any newspaper figures its own reporting costs. The more skilled the reporter, the less time it takes him to gather and write down his facts. The fact that it may take an amateur a whole week to write an article (which in the end is not entirely lucid and informative) is not the best reason for paying him more money.

Fortunately for the American writer, as his skills increase, as his abilities mature, he rises higher and higher in the esteem and the pay checks of his editors. This seems to me eminently fair.

We accept articles with or without queries. Of course, a query may eliminate a story that is not suitable, or one that has been previously covered. In response to queries we usually send a short

set of questions that serve to guide the course of the interviewing. Some writers have done wonders with the questions. Others cannot develop enough material for a page and a half of interesting fact writing.

Some writers rework material or clippings which have appeared in their local press. We subscribe to a clipping service and it is quite likely that we already have the information. If not, we would rather have the clipping than a warmed-over rewrite. We pay for such a clipping.

Any writer who knows the requirements of the publication which he services, who knows where to find a representative subject, who can secure the information without fumbling and stumbling around the bush, who understands the facts that he has secure and can put them down on paper in a logical sequence, can make a steady living out of writing for the vast number of business publications listed in Standard Rate & Data business periodical section and the writers' magazines. I know, because a number of writers whom we utilize have no other vocation. They are adept at what they do. One presumes that as they become "adepter," they will progress to better-paying markets where they may stress quality more than quantity in their output.

We have our rewrite staff and usually pay quite a bit less for a story we have to redo to meet our needs. This operation occurs about half the time. Those who are familiar with our directions are less likely to suffer the editorial knife.

We do not look for writing miracles. We ask only that a sensible and curious-minded interviewer sit down with a sensible and reasonably well informed merchant. In the course of a moderately well guided conversation, some facts will evolve. These will prove interesting to our readers. For this we will pay money. Really quite a simple affair, writing for business papers . . . if you keep it simple.

We business or trade publications create a volume market that provides extra income for the

working writer. At the same time, we are a school for the rookie writer. Our demands force him to take no fact for granted. He must write clearly and straight to the point because our business people have no time for nonsense in their reading. We offer a useful and tangible service to the writer. The lessons that he learns through his association with us will serve him well if he wishes to pursue a career behind the typewriter.

On the heels of this preamble, I will say that we wish articles of 400-600 words which describe some type of retail operation and its management. We want to know why it is successful. Reasons advanced must be digestible to a business reader. Some writers tell us how the interviewee "loves his customers and will do anything to keep them happy. He gives them all kinds of special services." No mention is made of *specific* "special services." No mention is made of the reasons behind specific promotions or operational aspects.

Writers for business periodicals must think in terms of "business." They should describe activities which create activity for a store, build traffic, help to sell merchandise. They should tell how and why this is so. They should describe the appearance of a store.

They should not gush about colors adding a "cozy, intimate appearance which the customers love." They may tell us that certain colors are used to demarcate the various departments. They may tell us that these colors have been recently pronounced as best for reflecting approximate daylight viewing conditions. They should certainly tell us what the colors are.

They tell us that fixtures are modern. This is helpful. However, if there are fixtures or interior layouts that are so new and modern as to be truly unique in store functions, we certainly want to know about it.

These instructions may appear to be almost too basic. Yet the type of writer we attract understands this form of exposition completely or not at all. There is no middle ground.

From Editors' Desks to You

True Experience is now using more articles and story-articles; lengths from 2,500 to 5,000 words, with first person narration if possible, directed toward young married and teen-age women readership. Family life and marital problems, religion, inspiration, self-help, education, mental and physical health are acceptable. Also dramatic first-person experiences told in story-article rather than fictional form.

Rates are 5c a word with \$500 an article possible if material warrants it.

Tom Taggart, Managing Editor, will be happy to talk to writers with article ideas. Submit ideas or phone Mr. Taggart for an appointment if you live in the New York area. Address: Macfadden Publications, Inc., 205 E. 42nd St., New York 17. Phone LExington 2-9050.

- A&J -

Canadian Home Journal, 73 Richmond St., W., Toronto 2, Ont., is interested in short stories 2,000-3,000 words with strong emotional or dramatic

appeal for women readers. Payment is \$150-\$200 on acceptance. Address MSS. to Helen Kirk, Associate Editor.

- A&J -

MEDIArts, 546 N. Harvey St., Oak Park, Ill., is about to present its first issue. This is a unique magazine of literature, art, and the applied arts.

Jack Walters, the managing editor, is desirous of seeing high quality fiction of *New Yorkerish* style, poetry with an art flavor, and feature articles on facets of advertising related to art.

- A&J -

Mademoiselle, 575 Madison Ave., New York 22, reaches half a million young women, three-fourths of them college-educated, between the ages of 18 and 30. A number are still in college. Naturally the magazine's needs are somewhat special but queries are welcomed from writers qualified to deal with subjects of particular interest to its readers.

Mlle. follows a unique system of emphasizing a specific theme in each issue. The present schedule,

15

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subject to change, is: January, What's New; February, Love; March, Careers; April, Travel; May, Young Married, Sports; June, Beauty; July, Reading and Arts; August, College; September, Back to Town; October, Careers; November, Pre-Holiday; December, Christmas.

The magazine works four full months in advance—which should be taken into consideration in querying about prospective articles. Address the managing editor, Cyrilly Abels.

In addition to articles, *Mlle.* publishes distinguished short stories by both widely known and new writers. Fiction manuscripts should be addressed to Margarita Smith.

— A&J —

The Hudson River Press, 50 Broadway, New York 4, is looking for original material of high literary quality for a new series of small paperback books.

With the length of each volume limited to 50 pages for the time being, contributions must necessarily be restricted to poetry, short stories, short plays, and some novellas; translations in these forms will also be considered. The editors are particularly interested in the work of new and younger writers of depth and originality.

Payment for accepted material is on a royalty basis.

— A&J —

Parnassus Press, 33 Parnassus Road, Berkeley 8, Calif., which specializes in books for children, will not be in the market for new material till at least midsummer of 1958.

— A&J —

Sunday Digest now offers a substantial market to the writer able to blend human interest and religious significance.

Articles to 2,000 words are desired about unusual Protestant churches, church people, historical figures, activities. Emphasis should be on distinctive people, achievements, and events which have broad significance and appeal.

Also the magazine wants general interest features to 2,000 words showing religion and personal faith applied to business, family, community life, world events, social problems, economics, history, etc.

Copy should be concise, fast-moving, with facts or anecdotes supporting main points. Photos related to text are desirable but not essential. Picture stories are considered. There is a limited opportunity for fiction with good moral tone but not "preachy."

Payment for fiction and articles is up to \$100, depending on unusualness, freshness, rewriting

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Helen Head

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Madge Brissenden

Pleased with the advertisement on Ark to Zoo in the Saturday Review. Our largest department store, bookstore and best gift shop have all asked to have autograph parties. And the Columbia television staff, I am told, is interested.

P. B. Heckel

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required, etc. Verse brings 25c a line and up.

Address manuscripts or queries to the editor, Jean MacArthur, David C. Cook Publishing Company, 850 N. Grove Ave., Elgin, Ill.

—A&J—

Friar, 244 Rochelle Ave., Rochelle Park, N. J., is a monthly magazine directed to thoughtful Catholic lay people.

The magazine limits contributions to 1,900 words. Fiction should be adult, religious in tone but not pietistic. Articles cover current problems and events; notable persons; trends in sociology, education, etc.; travel.

Payment varies with the quality of the material; it is made on acceptance. Fr. Rudolf Harvey, O. F. M., is editor.

—A&J—

Canadian Crime Articles

Frank Rasky, editor of *Liberty*, 73 Richmond St. W., Toronto, Ont., Canada, is especially desirous of getting some good true crime articles with a Canadian locale.

Other needs are crisp, first-person articles relating to marriage, health, and show business. *Liberty* also is interested in "articles touching on religion that are different and universal in application."

It is essential to query with an outline of a proposed article.

Liberty pays \$100-\$300 per article on acceptance.

—A&J—

Esquire, 488 Madison Ave., New York 22, is continuing its policy of buying short stories of any length. "The only basis on which we choose," says Rust Hills, fiction editor, "is what we take to be literary merit."

The magazine pays very good rates, the exact figure depending on length and quality.

—A&J—

Most Publications, Ltd., 166 W. 72nd St., New York 23, now publishes three magazines directed to teenagers—*Cool*, *Hep Cats*, and *Teenage Times*, all bimonthlies. Robert E. Fischer is editor and publisher of them all.

Cool and *Teenage Times* are interested in articles 500-1,000 words on anything of interest to the age group, especially rock 'n' roll features; news of teen-age doings; discussions of such problems as going steady, kissing, etc.

Hep Cats is looking for likewise brief articles on movie and television personalities popular with

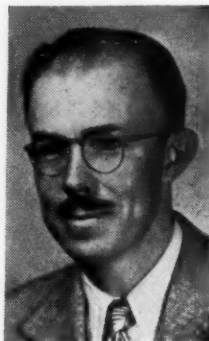
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teen-agers; success stories of teen-agers; self-improvement features.

All three magazines use fillers, poems, and cartoons appropriate to the group to which they appeal.

Payment is 1c-3c for text, \$3-\$5 for cartoons and photographs, on publication.

- A&J -

TV Hurts Light Novels

Writers of books will be especially interested in the comments of William Poole, editor-in-chief of the trade department of Thomas Y. Crowell Company. Says Mr. Poole:

We seem to observe an increased interest in first-rate novels and a bit more tendency on the part of the public to read full-length fiction by new writers. This has been the case for several years now.

We find it difficult to sell a formula-type light novel written by an experienced magazine author; apparently this kind of fiction has been hurt by TV more than original novels with greater pretensions to literary merit.

Strangely enough, we find it easier to get good fiction from authors and from literary agents but increasingly more difficult to discover general non-fiction which we feel worth publishing. As a result we are in danger of having our next few lists overwhelmingly devoted to fiction rather than being more balanced fares of fiction and non-fiction.

- A&J -

Curtiss Anderson is the new editor of the Special Features department of *Better Homes & Gardens*, Des Moines 3, Iowa, succeeding James Liston, who has become editor of *Today's Health*. Mr. Anderson has been on the staff of *Better Homes & Gardens* since 1951.

- A&J -

Soul Magazine, Washington, N. J., is the official publication of the Blue Army of Our Lady of Fatima, a crusade for world peace through prayer, penance, and sacrifice. It is interested in articles dramatizing the organization and the ways it has been spread through various Roman Catholic societies.

Length of articles, 800-2,500 words. Rates 2c-5c a word. Ellis Schweitzer is managing editor.

- A&J -

The *Office Executive*, publication of the National Office Management Association, is no longer located at Philadelphia. Address the magazine at Willow Grove, Pa.

- A&J -

Lucile Coleman, 143 E. 35th St., New York 16, plans a magazine tentatively titled the *Literary Line*. It will reprint what Miss Coleman considers most memorable from little magazines and literary quarterlies. She would like to receive copies of these publications along with permission to reprint from them.

[Continued on Page 30]

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By STEPHEN SCHLITZER

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Targets for Juvenile Writers

[Continued from Page 10]

scripts which would have been accepted except that research reveals there are two or three good books on the same subject for the same age group already in book form.

This holds true for every non-fiction project you start on. First find out what has been done and make sure that your contribution will be sufficiently different and valuable to be worth buying.

Careers. These books range from *I WANT TO BE A POLICEMAN* for the early grades to a solid, definitive text for high school students on what the requirements are for police work and what it consists of.

Hobbies and How-to Books. You have all seen how many and how varied are the books on this subject. Again, they are for all ages from the elementary grades up to college.

History, Geography, and World Affairs. This is such a wide subject that you had best be an expert on a small facet of it rather than try to sell a comprehensive text on World War I, for instance. Even the smallest children are getting their history "straight" and are liking it; the field here is large and is growing larger because we are stretching out beyond American history into Europe and the Far East.

Art, Dancing, Music, and the Theatre. Perhaps some of the most exciting new books for children are in this area. Whereas we as children had perhaps a history of art and various biographies of Wagner, Schubert, et al, nowadays there are delightful texts on painting, the great masters, orchestras, ballet . . . all sorts of things. And this is a new area—there is plenty of room for more books on these subjects.

Incidentally, one of the best ways to find out what has been published for children on certain subjects is to consult a Junior Reviewers *Catalog of the Best Books for Children*. As the title indicates, it contains the cream of the crop but it is quite detailed and lists its thousand or more titles under subject headings like those I have mentioned above. Each one has a brief description so you know what it is about. It is available for \$1 from Junior Reviewers, 11 Eaton Court, Wellesley Hills, Mass.

Now for what editors are looking for in the fiction line:

Short historical stories. The day of the great long "boys' history-adventure story" is gone. Some are still published but the new trend is toward brevity slanted at the elementary grades. Junior high and high school students should read adult historical novels anyway. The short historical stories should have punch and conviction. Don't just run a typical boy or girl through a series of historically correct action sequences. Go in for characterization, a tight plot with an explosion at the end, and over-all color that puts the reader in that period rather than reading about it.

In length these stories should not be over 150 pages double-spaced and those 120-130 are more acceptable.

Science Fiction Stories. Every one knows about the rage for these. It exists from the very first books a boy can read up through high school and adulthood. Again, the shorter books geared to the

fifth or sixth grade reader are more salable, probably because they are harder to get.

Foreign Life Stories. These should be stories of actual children in foreign countries. They should not be told from the American point of view and the writer should be careful to know his facts, details, and background so as to be authentic. The United Nations has pushed interest in foreign countries, and the feeling now is that we should know more about our fellow men and not pull the oceans up around us in mental and physical isolation.

Good examples of this kind of successful foreign story are Claire Hutchet Bishop's *Twenty and Ten* and *All Alone*.

Humorous Stories. These have always been in demand and always will be. However, the humor should not be of the patronizing sort, nor should it be obvious as such. Some of the best of it is found in modern family stories like Beverly Cleary's *Ellen Tebbits* and *Otis Spofford* or Eleanor Estes' *The Moffats*.

Career stories. These stories sell very well if you can inject a slight love story into them without becoming sappy. Again they can be for the upper grades or the high school.

Animal stories. These are perennial favorites and can be about any species if they are well told and have some excitement. *Pedro the Road Runner* by George Cory Franklin is a fine example of what can be done with an unusual pet. Then, of course, there are stories about horses and dogs, most of them following a sort of formula which is boring to the editor but not apparently to the reader. However, an original approach is a good drawing card for both!

Mysteries. Young and old like these and because of the demand, some quite inferior ones are printed. I'd like to see more really good ones like the *Secret of the Old Salem Desk* by Anne Molloy. That is a stout story with atmosphere, excellent characterization, and a real humdinger of a plot. The climax of that book I never will forget—and I am away out of the proper age group!

I haven't begun to touch on the other kinds of books that editors want but a general statement might help: An editor is interested in *anything* that is extremely well written or that is completely original or that is a fresh approach to an old subject.

An author *must* know how to use his tools forcefully and be able to express himself exactly and interestingly. If you can do that, keep going. You will sell.

WRITERS' CONFERENCES—1958

Writers' conferences are becoming a bigger and bigger factor in literary training and help.

If you have any thought of enrolling in one this year, you will need the comprehensive list of conferences in the April *Author & Journalist*. It will tell you the courses, faculty, cost, and other details of around 60 in all parts of the United States and in Mexico.

Be sure to get this accurate list in the April issue. If you are not now a subscriber, make sure of getting this and subsequent issues. Use the handy order form on Page 31.

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Your Markets for Poetry

(including light verse)

POETS will find little difference in the total number of markets in 1958 as compared with previous years.

As for general magazines the same ones are using verse that have published it right along and are paying for it at about the same rates.

As usual, there is much greater change among the magazines classed as Literary—mostly university reviews and so-called little magazines. A number have dropped out of the picture. New ones have entered.

The best market for light verse—and for the most part the only paying market for this type of writing—is found in the general magazines. They continue to buy a great deal of it—the mass circulation periodicals at high prices. They demand top quality in both ideas and technique. (The article by Ethel Jacobson in the January *Author & Journalist* and the article by Berton Braley in the February issue are worth consulting for suggestions.)

For serious poetry the literary magazines offer the major outlet. Most of them do not pay; those which do offer modest rates.

These periodicals vary in size from little 4-page sheets to the 100-plus pages of the *Sewanee Review* or the *Yale Review*.

They vary equally in quality. Some are literary only in name; they publish verse of hardly higher standard than a country newspaper. Others publish the most distinguished poetry being written in

the United States and foreign countries. Most of the magazines lie between these two extremes.

Likewise these magazines differ widely in the type of poetry they publish. Some stick to traditional forms and to more or less traditional, accepted "poetic" ideas. At the other extreme are those emphasizing highly "advanced" work, often extremely recondite and sometimes hardly intelligible even to specialists in poetry. The general tendency is increasingly toward the very modern though such as literary readers can grasp.

In submitting poems the writer is best advised to use 8½ x 11 paper, one poem to each sheet. It is a good idea to submit several poems at once. The envelope for return should be of a size to hold the MSS. folded in the same way they were submitted.

Postage to foreign countries generally is now 8c for the first ounce, 4c for each additional ounce or fraction. To Canada and Mexico it is still 3c an ounce. The return envelope should be addressed but not stamped. Instead International Reply Coupons obtainable at the Post Office for 11c each, should be enclosed.

In the following list frequency of issue and single copy price are shown within parentheses; as (M-25), monthly 25c. An asterisk (*) indicates a magazine that publishes light verse. *Acc.* means payment on acceptance; *Pub.* payment on publication.

GENERAL

Adventure, 205 E. 42nd St., New York 17. (Bi-M-25) Ballads of the outdoor and adventure type to 24 lines. 50c a line. *Acc.*

***The American-Scandinavian Review**, 127 E. 73rd St., New York 21. (Q-\$1) 10-40 lines, preferably on Scandinavian subject matter. Erik J. Friis. \$5-\$10 a poem. *Acc.*

Arizona Highways, Phoenix, Ariz. (M-35) Preferably 8 lines. Raymond Carlson. 50c a line. *Acc.*

***The Atlantic Monthly**, 8 Arlington St., Boston 16, Mass. (M-60) Long, short; light, heavy; must have literary merit. Edward Weeks. \$1 a line. *Acc.*

The Ave Maria, Notre Dame, Ind. (W-15) Poems under 24 lines, Catholic and other themes. Rev. John L. Reedy, C.S.C. *Acc.*

***Baby Time**, 424 Madison Ave., New York 17. (M-25) Humorous verse of interest to expectant or new mothers. Lee Robba. *Acc.*

Baptist Leader, 1703 Chestnut St., Philadelphia 3, Pa. (M-25) Occasionally uses verse of interest to church school teachers and leaders. Dr. Benjamin P. Browne. *Acc.*

***Better Homes & Gardens**, 1716 Locust St., Des Moines 3, Iowa. (M-25) Interested mainly in brief light verse with short lines. Subjects: home, children, pets, vacations. Anything not in conflict with basic editorial matter of a family service magazine. John T. Coates, Assistant Editor. No set rate. *Acc.*

Boys and Girls, The Otterbein Press, Dayton 2, Ohio. (W) Some verse of interest to youngsters about 10 years old. Harriet Lilly. Low rates. *Acc.*

***The Bride's Magazine**, 60 E. 42nd St., New York 16. (Q-50) All verse must be of interest to brides. Helen E. Murphy. *Acc.*

***Copper's Farmer**, 912 Kansas Ave., Topeka, Kan. (M-15) Light humorous verse, often with a punch line ending—4, 6, or 8 lines. Other verse usually pertaining to some farm subject, up to 12 lines. Uses only about 8 poems a year. Mrs. Aileen Mallory, Associate Editor. \$10 a poem. *Acc.* Overstocked at present.

The Catholic Home Journal, 220 27th St., Pittsburgh 1, Pa. (M) Verse appealing to families, especially mothers; seasonal poems; light verse—all preferred short. Fr. Bonaventure Stefan. 30c a line. *Acc.*

The Catholic World, 180 Varick St., New York 14. (M-50) Short poetry of high quality. Rev. John B. Sheerin, C. S. P. Fair rates. *Pub.*

The Chicago Jewish Forum, 179 W. Washington St., Chicago 2. (M-25) Poetry on Jewish subjects and minority problems. Benjamin Weintraub. *Acc.*

***Child Life**, 30 Federal St., Boston, Mass. Very short humorous verse appealing to children 3-9 years. Mrs. Adelaide Field. *Pub.*

The Children's Friend, 40 N. Main St., Salt Lake City, Utah. (M-20) Wholesome, interesting poems for children 5-12. 25c a line. *Acc.* Overstocked at present except for holiday verse.

***The Christian Family**, Divine Word Missionaries, Techny, Ill. (M) Poetry 5-25 lines on subjects of interest to Catholic families: nature, faith, family, home, children. "We don't want the sweet, sentimental, pietistic. We like vigor, strength, originality, depth." Fr. Charles Kelty, S. V. D. 25c a line up. *Acc.*

Christian Herald, 27 E. 39th St., New York 16. (M-35) Religious type of poetry—4, 8, 12 lines preferred. Usually \$5. *Acc.* Overstocked just now.

***The Christian Home**, 201 Eighth Ave., S., Nashville, Tenn. (M-20) Verse of interest to parents and families. 25c a line. Acc. Overstocked at present.

The Christian Mother, formerly **Mother's Magazine**, David C. Cook Publishing Co., Elgin, Ill. (Q) Poetry with Christian tone, slanted to young mothers. For children's section, poems with religious emphasis suitable for preschool children. 25c a line. Acc.

***The Christian Science Monitor**, 1 Norway St., Boston 15, Mass (D-15) Verse 2-100 lines for Home Forum Page. "Good literary quality, vital and vigorous treatment with positive constructive comment. Fresh approach and unusual verse forms welcomed." Occasionally short light verse. Rates vary.

Christian Youth, 1816 Chestnut St., Philadelphia 3, Pa. (W) Limited need of verse with definite Christian emphasis. William J. Jones. 75c up a stanza. Acc.

The Churchman, 118 E. 28th St., New York 16. (M-25) Good verse appropriate to a liberal, independent religious publication. Dr. Guy Emery Shipley. No payment.

Classmate, 201 Eighth Ave., S., Nashville, Tenn. (W-5) Short verse of good quality. Richard H. Rice, Assistant Editor. 50c a line. Acc.

***Columbia**, P. O. Drawer 1670, New Haven, Conn. (M-10) Short verse of interest to men—members of Knights of Columbus. John Donahue. Good rates. Acc.

***Columbus Sunday Citizen**, Contemporary Verse Department, Columbus 15, Ohio. (W-15) All types of general reader appeal up to 40 lines. Esther Weakley, Verse Editor. No payment. Occasional book prizes.

***Cool, Hep Cats, Teenage Times**, 166 W. 72nd St., New York 23. (Bi-M) Three magazines using some verse of interest to teen-agers, especially those fond of rock 'n' roll. Robert E. Fischer. Pub.

***Denver Post Empire Magazine**, 650 15th St., Denver 2, Colo. (W-15) Any type not exceeding 20 lines. "We try to avoid trite, stereotyped treatment and phrasing. Melodious poetry preferred." Henry W. Hough, Poetry Editor. \$2 a poem. Acc.

***Extension**, 1307 S. Wabash Ave., Chicago 5. (M-40) Verse of general appeal to 30 lines. Eileen O'Hayer. \$10 up a poem. Acc. Overstocked at present.

***Family Circle Magazine**, 25 W. 45th St., New York 36. (M-7) Some light verse of general family interest. Robert M. Jones. Good rates. Acc.

***Farm Journal**, 230 Washington Square, Philadelphia 5, Pa. (M-20) Lyric verse 14-20 lines; humorous 4-6 lines. Address Pearl Patterson. Payment according to length and type. Acc.

The Firland Magazine, 1704 E. 150th St., Seattle 55, Wash. (Published at Firland Sanatorium, a tuberculosis hospital.) Poems with humor and inspiration; reprints acceptable. Helen B. Anthony. No payment. Copy of magazine available to prospective contributors.

Flowers and Feather, 808 S. Greenwood Ave., Chattanooga 4, Tenn. (Q-15) Birds, flowers, nature. 4, 8, or 16 lines preferred. Robert Sparks Walker. No payment.

Front Rank, Pine and Beaumont, Box 179, St. Louis 3, Mo. (W) A small amount of verse with religious or social implications, for older youth and adults. Ray L. Henthorne. Acc.

Good Business, Lee's Summit, Mo. (M-15) Poems to 20 lines on business themes, with emphasis on Christian principles. James A. Decker. 35c a line. Acc.

***Good Housekeeping**, 959 Eighth Ave., New York 19. (M-35) "The magazine uses only first-class verse." It should be lucid and preferably short as well as good. Ted Malone, Poetry Editor. \$5 a line. Acc.

***Harper's Magazine**, 49 E. 33rd St., New York 16. (M-60) Verse for intelligent readers. John Fischer. Good rates. Acc.

***The Hartford Courant**, 285 Broad St., Hartford, Conn. (D-5) Original verse, not too long. Prefers

*Accepts light verse.

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serious subjects but occasionally uses light verse. Grace H. Loomis, Editor "This Singing World." No payment.

***Home Life**, 127 Ninth Ave., N., Nashville 3, Tenn. (M-25) Inspirational, with some home angle, 4-16 lines. Joe W. Burton, 25c a line. Acc.

***Hoofs and Horns**, 4425 E. Fort Lowell Road, Tucson, Ariz. Verse of rugged, action type suited to a magazine dealing with rodeos. Willard H. Porter. Varying rates.

***Household**, 912 Kansas Ave., Topeka, Kan. (M-10) Almost exclusively light verse, short and with lines not too long to set in single-column width. Family angle preferred. Currently overstocked but not closed to exceptional work. Address Poetry Editor. \$10-\$15 a poem. Acc.

Ideals, 3510 W. St. Paul Ave., Milwaukee 1, Wis. (Bi-M-\$1.50) Poems representing "clean, wholesome, old-fashioned American ideals." Van B. Hooper. \$10 a poem. Pub.

***The Improvement Era**, 50 N. Main St., Salt Lake City 1, Utah. (M-25) Not more than 30 lines. Poems of high quality, seasonal; serious, light; purposeful; traditional. Doyle L. Green. 25c a line. Acc.

***The Indianapolis News**, 307 N. Pennsylvania St., Indianapolis, Ind. (D-5) Any type, not more than 16 lines, for the "Hoosier Homespun" column. Cannot promise prompt reports. Griffith B. Niblack. No payment.

Jack and Jill, Independence Square, Philadelphia 5, Pa. (M-35) For young children. Very little verse. Mrs. Ada C. Rose. Good rates. Acc.

Junior Catholic Messenger, 38 W. Fifth St., Dayton 2, Ohio. (W) For boys and girls in 4th, 5th, and 6th grades, verse to 16 lines. Roy G. Lindeman. Good rates. Acc.

Junior Guide, Takoma Park, Washington 12, D. C. Some poetry for boys and girls 11-14. Should have positive approach. Lawrence Maxwell. \$1 a poem. Acc.

The Kansas City Star, Kansas City, Mo. (D-5) Serious verse 4-20 lines. Louis Mecker, Poetry Editor. \$3 a poem. Payment in month following publication.

Ladies' Home Journal, Independence Square, Philadelphia 5, Pa. (M-35) No fixed type or limit; the best available poetry. Always glad to see the shorter forms. Rarely uses light verse. Elizabeth McFarland, Poetry Editor. \$5 or more a line. Acc.

***Laugh Book Magazine**, 438 N. Main St., Wichita, Kan. (M-35) Humorous verse 4 lines or longer—especially on subjects timely and common in everyday situations. Charles E. Jones. 25c a line. Acc.

The Living Church, 407 E. Michigan St., Milwaukee 3, Wis. (W-15) Religious (Episcopal viewpoint) verse. Peter Day. No payment.

***Maclean's Magazine**, 481 University Ave., Toronto, Ont., Canada. (Fortnightly-15) 2-10 lines, humorous, the shorter the better. Ian Sclanders, Article Editor. \$5-\$15 a poem. Acc.

***The Magnificent**, 131 Laurel St., Manchester, N. H. (M-30) All types, 4-16 lines. Sr. M. Walter. 25c a line. Pub.

The Message Magazine, Box 59, Nashville 2, Tenn. (M-25) Verse in line with the theme of the magazine—achievement through faith or prayer; also inspirational or nature poems. Louis B. Reynolds. \$3-\$5 a poem. Acc.

Messenger of the Sacred Heart, 515 E. Fordham Road, New York 58. (M-25) Short religious verse. Thomas H. Moore, S. J. \$5-\$10 a poem. Acc.

The Miraculous Medal Magazine, 475 E. Cheltenham Ave., Philadelphia 44, Pa. (Q) Verse with a religious theme or a religious turn; especially interested in poetry about the Virgin Mary. Up to 20 lines—shorter preferred. Rev. Joseph A. Skelly, C. M. 50c a line. Acc.

***National Business Woman**, 2012 Massachusetts Ave., Washington 6, D. C. (M-15) Verse to 6 lines of interest to women following careers. Marion K. Stocker. \$2-\$3 a poem. Acc.

Nature Magazine, 1214 16th St., N.W., Washington 6, D. C. (10 issues a yr.-50) Occasional short verse. R. W. Westwood, Acc. Overstocked.

The New Christian Advocate, 740 N. Rush St., Chicago 11. (M-35) A little verse of interest to Methodist ministers and lay leaders. T. Otto Nall and Newman S. Cryer, Jr. \$5 up. Acc.

New England Homestead, Springfield, Mass. (Bi-W) Nature and occasional verse of rural appeal. Pub.

***New Mexico Magazine**, Box 938, Santa Fe, N. M. (M-25) Up to 20 lines, dealing solely with the New Mexico scene. George Fitzpatrick. No payment.

***The New Yorker**, 25 W. 43rd St., New York 36. (W-20) Serious poetry and light verse satirical or humorous. High rates. Acc.

***The New York Herald Tribune**, 230 W. 41st St., New York 36. (D-5) Topical and seasonal verse, light or serious, 4-30 lines, under 20 preferred. Payment according to length, averaging \$12 a poem. Pub.

The New York Times, 229 W. 43rd St., New York 36. (D-5) Rarely exceeding 20 lines, not too esoteric or avant-garde. Thomas Lask, Poetry Editor. \$15 a poem regardless of length. Pub.

Opinion, 1123 Broadway, New York 10. (M-25) Verse of Jewish interest. Pub.

Our Little Messenger, 38 W. Fifth St., Dayton 2, Ohio (W) Verse to 12 lines for very young children. Dorothy I. Andrews. Acc. Overstocked at present.

***Our Navy**, 1 Hanson Place, Brooklyn 17, N. Y. (Semi-M-25) Verse of a humorous and naval nature. No payment.

Precious Blood Messenger, Carthegena, Ohio. (M-10) Some religious verse, also general interest poetry, Maximum 16 lines. Rev. R. B. Koch, C. PP. S. 25c a line. Acc.

***Redbook Magazine**, 230 Park Ave., New York 17. Groups of 2-, 4- and 6-line verses related in theme, as 1-column fillers. 4- and 6-line verses as back-of-the-book fillers. All material must be of immediate, personal interest to young men and women. Address Fillers Editor. Top slick rates. Acc.

***Revealing Romances**, 23 W. 47th St., New York 36. (M-15) Light romantic rhymed verse to 20 lines. Rose Wyn. 50c a line. Acc.

***The Rotarian**, 1600 Ridge Ave., Evanston, Ill. Limited amount of brief verse appealing to worldwide audience of business and professional men. Karl K. Krueger. Acc. Currently overstocked.

***St. Anthony Messenger**, 1615 Republic St., Cincinnati 10, Ohio. (M-25) Religious, nature, and inspirational themes to 20 lines. Beth Ritter, Poetry Editor. 50c a line. Acc.

Saint Anthony's Monthly, 1130 N. Calvert St., Baltimore 2, Md. Published especially to honor St. Anthony of Padua, but uses some general interest material, including poetry 4-20 lines. Rev. William J. Philipps, S. S. J. 10c up a line. Acc. Overstocked to May 1, 1958.

***The Saturday Evening Post**, Independence Square, Philadelphia 5, Pa. (W-15) Serious and humorous

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verse up to 16 lines, the shorter the better. Good rates. Acc.

The Saturday Review, 25 W. 45th St., New York 19. (W-20) "No definite stipulation, though it is difficult to use verse of much length." John Ciardi, Poetry Editor. 50c a line, \$10 minimum. Pub.

***Secrets**, 23 W. 47th St., New York 36. (M-15) Light romantic rhymed verse to 20 lines. Rose Wyn. 50c a line. Acc.

The Sentinel of the Blessed Sacrament, 194 E. 76th St., New York 21. (M) A limited amount of verse, all of it dealing with the Blessed Sacrament. Rev. William J. O'Halloran, S. S. S. Acc.

The Sign, Union City, N. J. (M-25) Verse appealing to a Catholic audience. Rev. Ralph Gorman, C. P. \$10 a poem. Acc.

***Ski Magazine**, Hanover, N. H. (6 issues, October through March-50) Very short poems, even 2-line jingles, on some phase of skiing, usually in humorous vein. Fred Springer-Miller, Managing Editor. \$2-\$5 a poem. Pub.

Storyland, Christian Board of Publication, Beaumont St. and Pine Blvd., Box 179, St. Louis 3, Mo. Poems not longer than 20 lines for children 4-9. Dorothy M. Livsey. Acc.

Storytime, 127 Ninth Ave. N., Nashville 3, Tenn. (W) Verse for young children, 1-3 stanzas. Miss Jo Alice Haigh. 25c a line. Acc.

***Sunday Digest**, David C. Cook Publishing Company, Elgin, Ill. (W-5) Verse up to 16 lines with religious or guide-to-living implications; not the heavy or obscure type, however. Also shorter strictly humorous verse with special emphasis on family-religious themes, church activities. Jean MacArthur. Acc.

***Swank Magazine**, 655 Madison Ave., New York 22. (Q-35) Exceptionally funny verse appealing to men. Bruce J. Friedman. Fairly good rates. Acc.

Tacoma News Tribune, 711 St. Helen's St., Tacoma, Wash. Serious poetry with good technique, 4-20 lines. "Social poetry of high grade is sometimes used. War and sectarian religion tabooed." Open only to contributors living in the state of Washington. Ethelyn Miller Hartwich, Editor "Washington Verse." \$3 a poem. Pub. Reports in two months.

Tell Me, 16-24 S. State St., Elgin, Ill. (W) Published by the Church of the Brethren. Some verse for children 6-8. Hazel M. Kennedy. Low rates. Acc.

***Tic**, P. O. Box 350, Albany 1, N. Y. (M) A magazine for dentists, not patients, using only dental themes. Light, humorous verse with point and substance to 32 lines. Joseph Strack. 25c a line. Acc. Overstocked till July, 1958.

***Toronto Star Weekly**, 80 King St. W., Toronto, Ont., Canada. (W-15) Impersonal verse dealing with nature subjects; no l's. Jeanette Finch, Article Editor. Acc.

Trailblazer, Presbyterian Board of Christian Education, 930 Witherspoon Bldg., Philadelphia 7, Pa. (W) Some poems appealing to children 9-11. Evelyn Nevin Ferguson. 10c a line up. Acc.

Upward, Baptist Sunday School Board, 127 Ninth Ave. N., Nashville 3, Tenn. (W) Some verse for boys and girls 13-16. Josephine Pile. \$3-\$5 a poem. Acc.

***U. S. Lady**, 1823 Jefferson Place, N. W., Washington 6, D. C. (M-35) Poetry of interest to women in the armed services and wives of service men. Alvadee Adams. \$1-\$5 a poem. Pub.

Venture, Presbyterian Board of Christian Education, 930 Witherspoon Bldg., Philadelphia 7, Pa. (W) Poems for boys and girls 12-15. Aurelia Reigner. 20c a line. Acc.

Vision, Christian Board of Publication, Beaumont & Pine, Box 179, St. Louis 3, Mo. Wholesome verse for teen-age youth. Nature, seasonal, and humorous verse of good quality needed. Miss Guin Ream. 12½c up a line. Acc.

Yankee, Dublin, N. H. (M-35) Poems, any subject, preferably under 30 lines. Jean Burden. \$5 a poem. Pub.

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MARCH, 1958



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Accent, 102 University Station, Urbana, Ill. (Q-40) Quality poetry of all types. "Seriousness of intent, fresh view of subject, and high sense of technique prime considerations." Articles on poetry, but not of the more "popular" sort. Kerker Quinn. Nominal rates. Pub.

The American Bard, 1175 N. Ogden Drive, Hollywood 46, Calif. (Q-75) All types; under 30 lines preferred. "Poems of love, faith, home, welcome. Extreme poems or poems of futile pessimism not desired." Edythe Hope Gee. No payment. Prizes.

The American Scholar, 1811 Q St., N. W., Washington 9, D. C. (Q-51) Poetry of high quality, shorter poems preferred. Hiram Haydn. \$10-\$25 for poetry according to number of poems and length. Acc.

American Weave, 4109 Bushnell Road, University Heights 18, Ohio. (Q-50) Inspirational poetry of happy thought and high quality. No poems on death, sorrow, etc. More work from qualified men writers. Loring E. Williams. No payment. Prizes.

The Antioch Review, Yellow Springs, Ohio. (Q-75) Uses no more than 4 poems an issue. No conventional poetry. Light verse if it is not also nonsense verse. Paul Bixler. \$2.50 a page. Pub.

Approach, 114 Petrie Ave., Rosemont, Pa. Eclectic in choice of poetry—unrestricted length; stress on concrete imagery; high degree of excellence required. Articles and essays on poetry. Albert Fowler and others. No payment.

The Archer, A Little Magazine, 4060 1/2 Laurel Canyon Blvd., Studio City, Calif. (Q-50) Encourages very brief verse. Seeks human interest, striking imagery, natural but poetic phrasing. Patterned or free verse. "We try to avoid much writing about writing." Wilfred Brown and Elinor Henry Brown. No payment. Prizes. Overstocked; cannot promise fast reports or prompt publication.

Arizona Quarterly, University of Arizona, Tucson, Ariz. (Q-50) Serious verse rarely more than one or two pages. "Poems should have something to say to serious, adult readers. May be conventional or modern." Albert F. Gegenheimer. No payment. Annual award.

The Beloit Poetry Journal, Beloit College, Beloit, Wis. (Q-35) Best poetry obtainable. Emphasis on variety in subject and form. Long poems if outstanding. Occasional translations and special chapbooks and translation issues (query about these). Editorial Board: Chad Walsh, Robert H. Glauber, David M. Stocking, David Ignatow, Marion Kingston Stocking. Payment in copies.

The Berkeley Review, P. O. Box 487, Berkeley 1, Calif. (Q) A literary magazine interested in "powerful work off the beaten path." Some poetry. George Huppert. No payment.

Blue Guitar, P. O. Box 933, Monterey, Calif. (3 times a year-25) "Poems and black-white graphic art are accepted; structural competence is the minimum requirement. However, our essay format often demands poems and drawings which otherwise would not qualify. Thus, although our standards are high, our selection is broad." Bill Lovelady, G. De Witt. Payment varies with quality; minimum \$1.

Blue River Poetry Magazine, Shelbyville, Ind. (Q-50) Serious verse in any style (modern preferred), limit usually 20 lines. Publishes around 80 poems an issue. Loren Phillips. No payment. Numerous prizes, usually paintings and books.

The Canadian Forum, 36 Yonge St., Toronto 1, Ont., Canada. (M-50) Serious poetry of high quality, preferably by Canadians. Occasionally light verse. Payment in copies.

Canadian Poetry Magazine, Room 13, Hodgson School, 282 Davisville Ave., Toronto 7, Ont., Canada. Short lyrics of high conservative standards. V. B.

*Accepts light verse.

Rhodenizer, Wolfville, N. S., Editor. 1c a word, minimum \$1. Pub.

Caravan, Lamon, Iowa. (Bi-M-50) Preferably under 16 lines—romantic, traditional, modern, rhymed or unrhymed, literary rather than commercial. Helen Harrington. Awards—cash, books, subscriptions.

Caravel: A Magazine of Verse, 1065 Runnymede Street, East Palo Alto, Calif. Verse that dramatizes people and places, and shows the richness of the world's cultures. May be historical. Ben Hagglund. 5c a line, minimum \$1. Acc.

The Carolina Quarterly, Box 1117, Chapel Hill, N. C. (3 times a yr.-50) Favors short lyric poems though there are no limitations as to length; translations; no polemical or didactic poetry. Christian Lefebure. Varying rates for exceptional work. Pub.

Chrysalis, 58 Long Wharf, Boston, Mass. (Bi-M-50) Occasionally poetry. Lily and Baird Hastings. Payment.

Coastlines, 2465 N. Beachwood Drive, Hollywood 28, Calif. (Q-50) Traditional and experimental poetry which expresses both individualism and social awareness. Covers jazz poetry scene in California. One or two humorous poems per issue. Gene Frunkin. No payment.

The Colorado Quarterly, Helms 103 West, University of Colorado, Boulder, Colo. (Q-75) Quality poetry non-esoteric, non-experimental, 4-50 lines. Light verse if terse and epigrammatic. Paul Carter. \$2-\$10 a poem. Acc.

The Compass Review, 2139 Oregon St., St. Louis 4, Mo. (Q) Poems of high quality in the modern idiom to 100 lines. Comment given on all submissions. Eric Pfeiffer and George A. Wolff. Payment in contributors' copies.

The Cornucopia Poetry Magazine, 459 W. 32nd St., Indianapolis 8, Ind. (Q-\$1) Organ of the Poets' Corner. Poetry in all recognized forms—not too long. Olive Inez Downing. No payment. Prizes.

Counterpoint, P. O. Box 176, West New York, N. J. (Q) Poetry to 20 lines. No restriction on subject matter though the magazine is specifically interested in Armenian affairs. Pierre Papazian. No payment.

The Cresset, Valparaiso University, Valparaiso, Ind. (M-20) Traditional or contemporary poetry under 40 lines. O. P. Kretzmann.

The Dalhousie Review, Dalhousie University, Halifax, N. S., Canada. Various types of poetry of high quality, generally not exceeding one typewritten page. Articles and essays on poetry. C. L. Bennet. Verse \$3 a printed page, prose \$1 a printed page, plus 25 reprints. Pub.

Epoch, A Quarterly of Contemporary Literature, 159 Goldwin Smith Hall, Cornell University, Ithaca, N. Y. (Q-75) Verse of high quality, not necessarily experimental but expressive of contemporary experience. Baxter Hathaway, Walter Slatoff. No payment.

Epos, Lake Como, Fla. (Q-50) Outstanding poems in traditional or free verse. Will Tullis and Evelyn Thorne. Payment in copies.

Essence, 55 Trumbull St., New Haven 10, Conn. (Semi-A-25) Original poems not over 24 lines. Any form considered, but amateur verse, light verse, and sermonizing are unacceptable. Joseph Payne Brennan. No payment.

Existaria, 328 Palm Drive, Hermosa Beach, Calif. (Q-50) Good solid experimental poetry, including satire and protest, regardless of form provided thought, meaning, and mood are present and are clear. Uses some long poems. Carl Larsen. No payment.

Experiment, 6565 Windemere Road, Seattle 5, Wash. (Q-75) Experimental poetry of high literary quality. Very brief poetic drama for arena production;

chamber drama, or 1-minute plays. Carol Ely Harper. No payment.

The Fawnlight, 430 S. 19th Ave., Maywood, Ill. (Q-50) Modern poetry not beyond 60 lines—no amateur work. Features a poet in each issue. Marion Schoeberlein. No payment.

***The Fiddlehead**, 495 Regent St., Fredericton, N. B., Canada. Good poetry of any school, including light verse. Reviews of books of poetry. Fred Cogswell. Payment in copies.

Flame, Alpine, Texas. (Q-75) The best in free verse and traditional verse of high quality. Prefers poetry "subtle but not obscure, dynamic and strong rather than sentimentalized but not afraid of sincere emotion or controversial subject matter." Maximum 24 lines. Lilith Lorraine. \$2 a poem. Pub. Prizes.

Four Quarters, La Salle College, Olney Ave. at 20th St., Philadelphia 41, Pa. (Q-50) Poems from 8 lines to several stanzas. More experimental than conservative. Brother D. Matthew, F. S. C. No payment.

Free Lance: A Magazine of Poetry and Prose, 14112 Becket Road, Shaker Heights 20, Ohio. (Semi-A-50) Creative writing; new writers and experiment welcome. Adelaide Simon. No payment.

***The Georgia Review**, University of Georgia, Athens, Ga. Poetry of any type, including light verse. Under 25 lines preferred. Articles and essays on poetry. William Wallace Davidson. Poetry about 25c a line, prose 1c a word. Pub.

Golden Atom, 187 N. Union St., Rochester 5, N. Y. (A-\$1) Lyric fantasy or human interest to 16 lines. Larry Farsace. 25c a line. Acc.

Harlequin, Box 75451, Sanford Station, Los Angeles 5, Calif. (Irreg.-\$1) Exclusively experimental, free verse preferred; no old forms, no light verse. Barbara Fry and Charles Bukowski. No payment.

Hearse, 3118 K St., Eureka, Calif. (Q-50) "An irreverent quarterly, carrying poetry, prose, art work, and incidental cadaver to the Great Cemetery of the American Intellect." Quality work only—not for beginners. E. V. Griffith. Payment in contributors' copies.

The Hoosier Challenger, P. O. Box 24, Deer Park, Cincinnati 36, Ohio. Considerable poetry of original slant. Claire Emerson. No payment. Prizes.

***A Houyhnhnm's Scrapbook**, Box 12038, New Orleans 24, La. (Irreg.-50) Bizarre, fantastic, weird, science-fiction verse or poetry, light or serious or satirical, to 160 lines. Emphasis on readability and interest; without loss of literary quality. Richard Ashman; advisory, Felix N. Stefanile, Maxine Cassin. \$2 a poem. Acc.

The Hudson Review, 65 E. 55th St., New York 22. (Q) Poetry of high quality. Articles on poetry. Frederick Morgan, Joseph Bennett, William Arrowsmith. Poetry 65c a line, prose 2c a word. Pub.

The Humanist, Yellow Springs, Ohio. (Bi-M-40) Poetry 4-50 lines, various types. Should fit into the humanist philosophy, which is ethical, non-supernatural, accepts the knowledge and methods of science, and emphasizes the worth of the individual. John Holmes, Poetry Editor. Pub.

The Husk, Cornell College, Mount Vernon, Iowa. Some intelligible poetry; some unintelligible. Occasionally a short article on poetry. Clyde Tull. No payment.

***Imagi**, 3020 Woodland Ave., Baltimore 15, Md. (Irreg.-\$1) Mature modern poetry in any style showing great skill. No length restrictions, but prefers under 3 pages. Light verse if first-rate. "A magazine strictly for the poet already writing the real thing." Thomas Cole. No payment.

Inferno, Box 5030, San Francisco, Calif. (Q-50) All lengths of serious contemporary philosophical and poetical work. Must definitely be of humanitarian and advanced creative thought. Short articles re the literary scene. Leslie Hedley. Payment in copies and possible book publication.

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Interim, Idaho State College, Pocatello, Idaho. (Irreg.) Poetry, traditional and experimental, of permanent literary value. One-act poetic plays of advanced quality. "We do not want popular verse. At the same time we do not want obscurantist self-indulgence." A. Wilber Stevens. No payment.

Kaleidograph, A National Magazine of Poetry, 624 N. Vernon Ave., Dallas 8, Tex (Q-50) Poetry of practically all types, but preferably under 40 lines. "We use very little of the strictly 'experimental' verse, though we have no actual taboos except that we seldom use anything that might be considered risqué." Whitney Montgomery and Vaida Stewart Montgomery. No payment. Many prizes.

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Kast, Club Kast, 5-9-1 Toyotamakita, Nerima-Ku, Tokyo, Japan. (Irreg.) An experimental international magazine of the arts. Modern poems, including free verse, in English or French. Yu Sawa, Editor. No payment.

The Kenyon Review, Gambier, Ohio. (Q-\$1) A definitely literary quarterly. Prospective contributors should consult the style of verse carried in this periodical. John Crowe Ransom. 50c a line. Pub.

***Literary Calendar**, 166 Albany Ave., Shreveport, La. Traditional and free verse. Some prose dealing with poetry. Estelle Trust. No payment.

The Literary Review, Fairleigh Dickinson University, Teaneck, N. J. (Q) Significant poetry and plays. Clarence E. Decker and Charles Angoff. No payment.

The London Magazine, 36 Soho Sq., London, W. 1, England. (M-35) Good poetry. John Lehmann. Payment by arrangement.

The Lyric, Christiansburg, Va. (Q-50) Brief rhymed lyrics and sonnets. "Although we do belong to the cult of intelligibility, we do not solicit Victorian verse." Ruby Altizer Roberts, Editor. Collegiate contest and prizes.

Mark Twain Journal, Kirkwood, Mo. (Semi-A-1.50) Sonnets, short poems. Cyril Clemens. Payment usually in subscription.

Meanjin: A Quarterly Journal of Literature, Art, Discussion, University of Melbourne, Carlton, W. 3, Victoria, Australia. (Q-\$1.25) Quality poetry. Policy

experimental, advance guard, non-conformist, C. B. Christeson. Payment. Pub.

Midstream, Quarterly Jewish Review, 250 W. 57th St., New York. (Q-75) Significant poetry. Shlomo Katz. Payment. Pub.

The Miscellaneous Man, 707 Scott St., San Francisco 17, Calif. (Q-75) Temporarily, unsolicited MSS. cannot be considered. Queries invited regarding reviews of books of poetry. William J. Margolis. No payment.

New Athenaeum, Lake Como, Fla. (Semi-A) Short traditional or free verse poems. Will Tullos. No payment.

New Mexico Quarterly, University of New Mexico, Albuquerque, N. M. A quarterly of general interest, devoting some attention to Southwestern affairs, but not limited to regional considerations. Uses several poems in each issue. Emphasis on quality. Roland Dickey, Editor. \$5 a poem. Pub.

***The New Orleans Poetry Journal**, Box 12038, New Orleans 24, La. (3 times a yr.-50) Any type of poetry that communicates, if of high enough quality. Maximum, 150 lines. Articles and essays on poetry. Richard Ashman and Maxine Cassin. 25c-60c a line, inversely with poem's length. Acc.

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One, 232 S. Hill St., Los Angeles 12, Calif. (M-25) A magazine dealing primarily with homosexuality. Poetry to 30 lines. Don Slater. Payment in copies.

***Outposts**, 209 E. Dulwich Grove, Dulwich Village, Ore, 73 Coleshill Road, Teddington, Middlesex, England. (Irreg.-20) True poetry of any length; romantic free verse preferred, but nothing barred. Eric Ratcliffe.

London, S. E. 22, England. (Q-35) All types of poetry to 100 lines. Light verse "if good enough." Howard Sergeant. No payment.

Pacific Explicator, Box 933, Monterey, Calif. (3 times a yr.-25) Poems and explications. Accompany MS. with two copies of the explicated poem. G. De Witt, Bill Lovelady. Payment varies with quality, minimum \$2.

The Paris Review, 401 East 82nd St., New York 28. Some poetry of outstanding literary quality. Poetry edited by Donald Hall. 35c a line. Pub.

Partisan Review, 22 E. 17th St., New York 3. (Q-\$1) Serious verse of literary character—any length. 40c a line. Pub.

***Patterns**, 118 S. Willard St., Burlington, Vt. (Q-50) No restrictions as to content or technique. Gladys La Flamme and J. R. Brownfield. No payment.

Perspective, A Quarterly of Literature and the Arts. Washington University P. O., St. Louis 5, Mo. (Q-50) Poems of any length. "The magazine is definitely 'highbrow,' intended only for the kind of reader who is familiar, say, with the verse of T. S. Eliot, Wallace Stevens, Ezra Pound, etc. We are not interested in any poetry that might show a likeness to that found in the women's magazines, the newspapers, or any of the mass-circulating magazines." Jarvis Thurston. No payment.

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***The Poesy Book**, 51 Ausdale Ave., Mansfield, Ohio. (Q-\$1) Exclusively sonnets and lyrics. Very little light verse. Helen Loomis Linham. Prizes.

***Poetry**, 1018 N. State St., Chicago 10. (M-50) Any type or length of poetry, depending on the quality of writing and the abilities of the poet. Henry Rago. 50c a line. Pub. Prizes.

Poetry Digest, P. O. Box 177, Milldale, Conn. (Bi-M-65) All forms of poetry—highest literary stand-



ards only. Especially interested in new poets. Essays under 2,500 words on the state of poetry today and on modern poets. Reports within 20 days. John De Stefano. No payment.

Poetry London-New York, 513 Sixth Ave., New York. (Q-75) Poetry of all types. Critical articles. "Devoted to publishing the best in modern writing irrespective of 'schools' or theories." Tambimuttu, Editor. Payment by arrangement.

***PS (poems and stories)**, 2679 S. York St., Denver 10, Colo. Any type of poetry that is good; no restrictions as to length or subject matter. Alan Swallow. No payment.

Quarterly Review of Literature, Box 287, Bard College, Annandale-on-Hudson, N. Y. No restrictions as to type of poetry. Articles or essays on poetry on occasion. T. Weiss and Renee Weiss. No payment. Prizes.

Queen's Quarterly, 154 University Ave., Kingston, Ont., Canada. (Q-\$1) Verse by Canadian authors only. J. E. Hodgetts. \$3 a page. Pub.

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***Review of Science Fiction**, 411 W. Sixth St., Hays, Kan. Poetry on fantasy and science-fiction themes; any reasonable length considered. S. J. Sackett. No payment.

Schooner, University of Nebraska, Andrews Hall 105, Lincoln 8, Nebr. (Q-60) Modern and avant-garde poetry of varying lengths. Karl Shapiro. No payment.

***Scimitar and Song**, Jonesboro Heights Station, RFD 7, Sanford, N. C. (M-35) All types of poetry if well written, in good taste, and worth while. Long poems strong enough or beautiful enough to justify their length. Avoids frustration and futility. Lura Thomas McNair. No payment. Prizes.

Seven, 15 S. Robinson St., Oklahoma City, Okla. (Q-\$1) Each issue contains exactly seven poems, one reprint, book reviews, brief comments. Short lyrics preferred but some longer poems used. James Neill Northe. \$2 a poem.

The Sewanee Review, University of the South, Sewanee, Tenn. (Q-\$1) Poetry of high literary quality. Monroe K. Spears.

Sheaf, 3118 K St., Eureka, Calif. (Irreg.-35) Poetry in modern molds; any length if MS. merits. Only avant garde work considered. E. V. Griffith. No payment.

Shenandoah, The Washington & Lee University Review, Box 722, Lexington, Va. (3 times a yr.-75) No requirement in poetry other than literary value; light verse seldom used. Marion Caskie. No payment.

Simbolica, 4820 Lawton Ave., Oakland 9, Calif. Avant-garde poetry. Articles on poetry in line with the advanced policy of the magazine. Ignace M. Inganni. No payment.

Snowy Egret, Shorter Apts., Rome, Ga. (Semi-A-50) Poetry related to natural history; address verse MSS. to Richard Ashman, Poetry Editor, Snowy Egret, Box 12038, New Orleans 24, La. \$2 a poem. Pub.

Sonnet Sequences, 5309 Annapolis Road, Bladensburg, Md. (M-25) Restricted to sonnets done in the

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The Sparrow Magazine, P. O. Box 25, Flushing 52, N. Y. (Q-50) Any kind of poetry that is good. "We are mainly against slick verse, of trite sentiment and no originality." No length restrictions. Felix N. Stefani. No payment.

Spirit, A Magazine of Poetry, 386 Fourth Ave., New York 16. (Bi-M-50) No special type—but does not publish the incomprehensible or work contradicting Catholic teaching. Considers MSS. only from members of the Catholic Poetry Society of America, which is open to all poets irrespective of faith. Free criticism of rejected MSS. if requested. John Gilland Brunini. 30c a line. Pub.

Starlanes: The International Magazine of Science Fiction Poetry, 1558 W. Hazelhurst St., Ferndale 20, Mich. (Q-60) Weird, fantasy, futuristic, science fiction poetry, preferably rhymed, not beyond 32 lines. Science fiction limericks and futuristic humor especially welcome. Orma McCormick. No payment. Prizes.

The Step Ladder, Knox College, Galesburg, Ill. (Q-50) All types of poetry. Articles and essays on poetry. Benjamin B. Richards. No payment. Prizes.

The University of Kansas City Review, 5100 Rockhill Road, Kansas City 10, Mo. (Q-51) Any type, any length. Alexander Cappon. No payment.

Venture, 167 West 22nd St., New York 11. All types of poetry in line with the magazine's purpose to "encourage new and vital writing in the humane tradition of Twain, Whitman, Norris, and Dreiser." Joseph J. Friedman. \$2.50-\$7.50 a poem. Acc.

The Villager, 135 Midland Ave., Bronxville 8, N. Y. (M-35) Light, seasonal short poems. Mrs. Raymond K. Howe, Editor; Gaile Guggenbuhl, Poetry Editor. No payment. Prizes.

The Virginia Quarterly Review, 1 West Range, Charlottesville, Va. (Q-51) Any type as long as it is really good poetry. Publishes poems from a few lines to several pages in length. Charlotte Kohler. 50c a line. Pub.

Wanderlust, 729 Thirba St., Metairie, La. (Q) Emphasizes geographic areas and "man in search of himself." Poetry traditional, free verse or rhymed. Occasional light verse. A. Karl Austin. No payment.

The Western Humanities Review, University of Utah, Salt Lake City, Utah. (Q-75) Primarily an academic journal interested in providing a common reader in the humanities, art, literature, history, philosophy, religion. Poems preferably 25 lines or under. No coterie poetry. Occasionally publishes light verse. William Mulder, Managing Editor. Payment in offprints.

The Western Review, State University of Iowa, Iowa City, Iowa. (Q-50) Poetry of superior quality; no

*Accepts light verse.

limitation as to type or length. Interested in work by new writers. Seldom uses light verse; no objection to considering it. Usually \$6 a poem. Pub.

Wings: A Quarterly of Verse, P. O. Box 332, Mill Valley, Calif. (Q-35) "We publish the best lyrics, sonnets, quatrains, and short narratives we can obtain, but the work must show competence of technical handling. Freakish or eccentric material not welcome." Light verse is used rarely. Book reviews—query about these. Stanton A. Coblenz. No payment. Prizes.

The Wisconsin Poetry Magazine, 1764 N. 83rd St., Wauwatosa 13, Wis. Poems in accord with the magazine's motto: "Sanity, Clarity, Decency." Sonnet length preferred. Clara Catherine Prince. No payment. Prizes.

The Yale Review, 28 Hillhouse Ave., New Haven, Conn. (Q-51) Quality verse. J. E. Palmer. Pub.

From Editors' Desks

[Continued from Page 19]

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